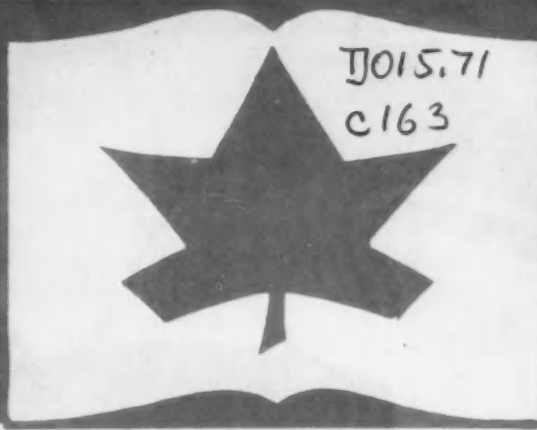


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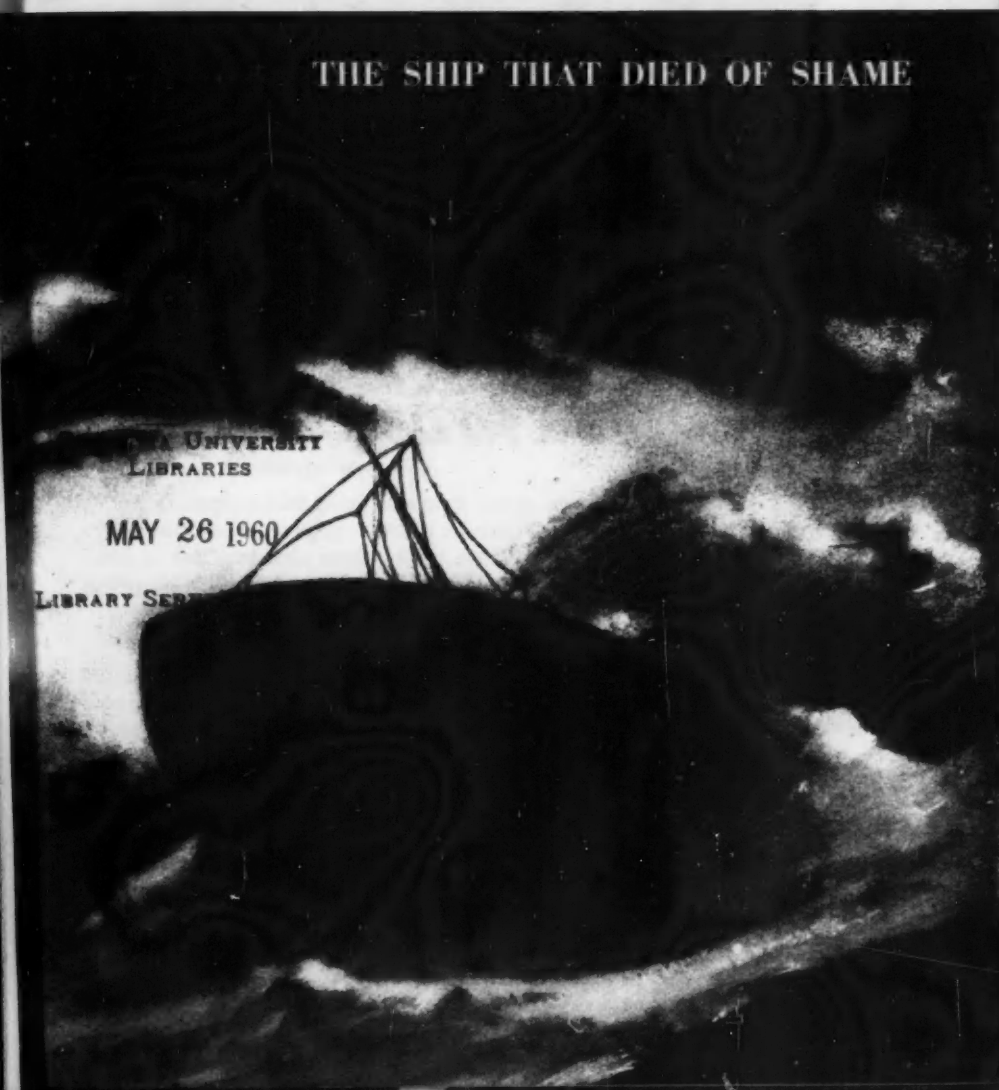
PUBLISHED BY READERS' CLUB OF CANADA LIMITED/MARCH 1960

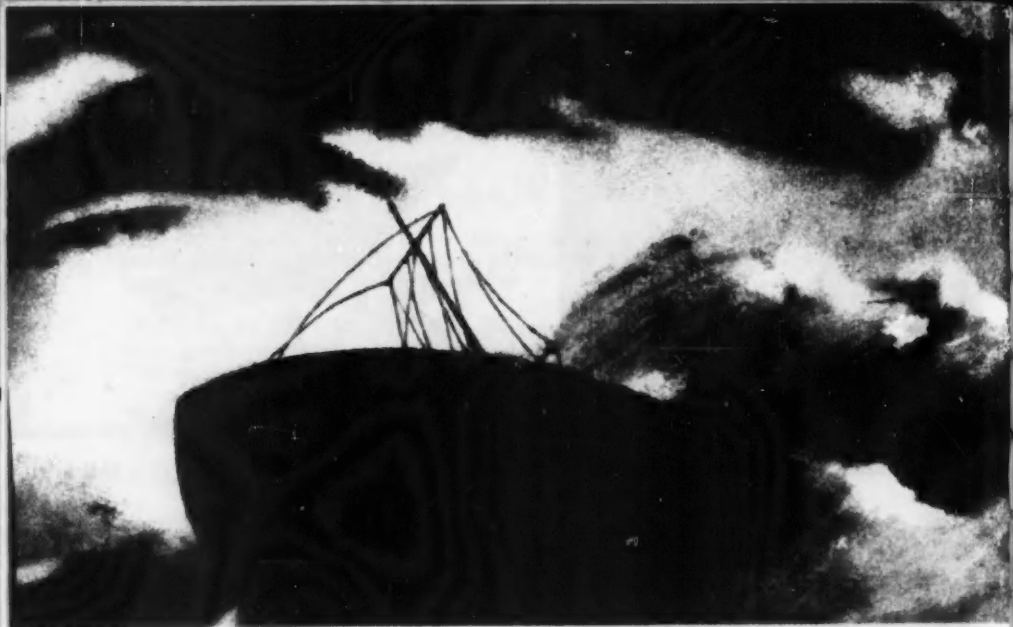
THE SHIP THAT DIED OF SHAME

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The Ship that Died of Shame & OTHER STORIES

by Nicholas Monsarrat

Readers' Club March Selection

This review is presented by Doris Anderson, a member of the Reader's Club panel of judges. Mrs. Anderson is Editor of CHATELAINE Magazine and lives in Toronto with her husband and a fifteen-month old son.

Nicholas Monsarrat has earned a world wide fame as a novelist. But he has also written a number of short stories, all of which sustain his reputation as a skilled, sure master of his craft. In this book are brought together ten of the best of these under the title of the most widely known —The Ship that Died of Shame.

NICHOLAS MONSARRAT is now a Canadian living in Hull, Quebec, across the river from Ottawa. He won a world-wide reputation with *The Cruel Sea*, his most famous novel which was made into an enormously successful film. He has written two other novels, *The Tribe that lost its Head* and *The Story of Esther Costello*, and a volume of short stories entitled *Depends What You Mean by Love*. Forthcoming soon is a new novel called *The Nylon Pirates*.

The title story is a tale of a war-time motor gun boat that was converted for smuggling and mysteriously developed one mechanical problem after another. A British movie was made based on this story and using the same title.

Licensed to Kill is a suspense story and involves an ex-Commando who traps a murderer to whom he had taught his deadly skill. In a more satirical mood, *The Man who Wanted a Mark Nine* is an entertaining skit on one man's attempt to outwit British bureaucracy. *The Reconciliation* is a comedy about a marriage that was breaking up until the husband learned to value his wife more highly in the light of other people's opinions. *The Thousand Island Snatch* is a romance that develops in the anxious atmosphere of a kidnapping which is staged on the St. Lawrence River. *Oh to be in England* tells of an internationally famous actor who meets his downfall through a combination of bad weather and the income tax collectors.

This short sampling is sufficient to show the reader that the collection is a most varied one — in pace, subject and style. Some of the stories — like *Licensed to Kill* — move quickly to a climax in a sparse, tightly written style. Others — like *The Dinner Party* — are carefully constructed and as subtle as a de Maupassant tale.

The author has lived in many parts of the world and the stories are international in setting. South Africa, England, Canada and France are a few of the locations used. First publication is equally varied. The ten in this collection first appeared in such publications as *The Atlantic Monthly*, *Realities*, *The Saturday Evening Post*, *Weekend Magazine*, *John Bull*, *Lilliput*, *The Evening Standard* and *Esquire*.

Every story in the collection is a skilled writing job in which the author, whether he is dealing with a tale of marriage or of murder, has carefully constructed an entertaining yarn that keeps the reader caught up in the action until the very last word.

THE SHIP THAT DIED OF SHAME AND OTHER STORIES is published by British Book Service (Canada) Ltd. It has 228 pages and contains ten short stories and a postscript. *The Ship That Died of Shame* is published at \$3.50. Readers' Club member's price is \$2.75.

The background of the page features several staves of musical notation. The notation includes various notes, rests, and bar lines, some of which are enclosed in boxes. The overall style is that of a musical score, with the notes and symbols appearing in a light, faded color against the white background of the page.

FORM IN MUSIC

Readers' Club March Alternate

Helmut Blume's FORM IN MUSIC marks two firsts. This is the first time that the C.B.C. has published recordings. And it is the first time that the Readers' Club has offered recordings to its members. The exciting quality of Professor Blume's work is the source of both innovations.

It is probably safe to say that everyone enjoys music. It is also probably safe to say that relatively few people understand music. An understanding of music can bring a deeper, more profound enjoyment of already pleasurable music. And it can open doors for enjoyment of music that was, for one reason or another, unappreciated before.

Some such thoughts as these went through the mind of Helmut Blume when he conceived *Form in Music*, originally presented as a C.B.C. University of the Air series in the spring of 1959. The radio talks were so successful that the C.B.C. decided to make Professor Blume's material permanently available on recordings.

This project involved a complete reworking of the series. Through the last half of 1959 Professor Blume and the C.B.C. worked at the difficult task of transforming six radio talks into two twelve-inch long-playing records. The work has been completed and *Form in Music* is now available as a strikingly handsome record album.

Professor Blume's starting point is the simple idea that music, like speech, takes place in time and acquires meaning through memory. Just as we understand a sentence, a sequence of spoken sounds, so we understand a melody, a sequence of musical sounds. The key to our understanding of music is our recognition of the co-existence of different time patterns within musical passages.



Helmut Blume

After graduation from the University of Berlin and the Berlin Academy of Music, Helmut Blume came to Canada in 1942. His career since then has included piano recitals, positions as editor of German-language broadcasts for the Wartime Information Board, and head of the German section of the CBC International Service. He joined the Conservatorium of Music, McGill University, in 1946, and in 1955 was appointed a.sociate professor of music and chairman of the faculty department of keyboard and vocal music. Mr. Blume has contributed numerous programs to the CBC, as writer, speaker, producer and pianist. His Music to See series on CBC-TV's Explorations in 1958 received a First Award in the annual exhibition of radio and TV programs at Columbus, Ohio. His radio series, International Concert, heard weekly on CBC Trans-Canada, is in its sixth year of consecutive broadcasts.

From this theoretical basis, the listener is led on an exciting voyage of musical adventure. The *Ode to Joy* melody in Beethoven's Ninth Symphony, for example, turns out to have the same melodic structure as *Swanee River*. From this and other discoveries about rhythm, phrase and melody, the listener is led to the minuet and trio forms.

Professor Blume next discusses and demonstrates the role of themes and variations, using musical examples from Handel, Mozart and Beethoven.

An entire side is devoted to the fugue. The fugue originated as a vocal form, became increasingly complicated through the development of the idea of harmony, and was transformed into an instrumental form. Bach built instrumental polyphony on the experience of his medieval predecessors with vocal polyphony. Even today we say that a fugue is for three or four 'voices' even though we are talking about an instrumental piece. This fascinating musical development is illustrated with selections from a variety of Bach's compositions.

The fourth side is devoted to the suite and the sonata and shows how, though outwardly resembling one another, they had very different origins - one developed to hold a variety of dances together and the other arose as an instrumental adaptation of vocal compositions. It was the sonata, however, which led to the development of 'absolute' music. The 'church-sonata' first broke the traditional association of music with voice and dance and led, ultimately, to the great sonatas, symphonies, concertos and string-quartets of recent centuries.

This voyage of musical discovery is conducted through relaxed, informal talks and vivid piano demonstrations by Professor Blume. It presents a capsule history of our musical heritage and an analysis of the structure of the music we hear and enjoy. These elements combine to make these records a permanent source of understanding and of pleasure.

FORM IN MUSIC is published by the Publications Branch, Canadian Broadcasting Corporation. It consists of two twelve-inch long-playing records packaged in attractive hinged jackets. The jackets are fully annotated and include a reading list and suggestions for further listening. Price \$7.95, including shipping.

The following article by Robert Fulford is reprinted with permission from the Toronto Daily Star for January 21, 1960. Bob Fulford is himself as interesting as the book-world articles he writes. His freelance articles, usually on art, have appeared in a wide variety of periodicals. He is a nationally recognized art critic and is Toronto representative of CANADIAN ART. He writes sketches for revues and he wrote the book for ORPHEUS IN THE UNDERWORLD, performed at the Stratford Festival last summer. He took over the Toronto Star's book page in 1958 and has since become Canada's only daily book columnist. And, just to keep busy, he has taught courses in the appreciation of modern art at Toronto's Centre for Adult Education.

A VERY SMALL PUBLISHER

By any normal standards of publishing, Contact Press is a very, very small company. In eight years of existence it has published only 18 books. One of these sold 3,000 copies, but the rest have done no better than about 500 copies each, and some of them have sold less than that. Quite often, sales of Contact books do not pay the cost of printing.

The reason is that Contact Press publishes only poetry. It was founded by three Canadian poets - Irving Layton and Louis Dudek of Montreal, and Raymond Souster, of Toronto - who wanted to publish their own work and the work of other Canadians. Layton, Dudek and Souster have all appeared under the Contact imprint, and so have such poets as F.R. Scott, Daryl Hine and D.G. Jones.

Contact was a modest operation when they founded it, and it will probably be a modest operation until it dies. Yet it has a list of accomplishments that other Canadian publishers might well envy. It sells books all over the world, and has earned a considerable reputation in the United States. Several U.S. university libraries have bought up complete sets of its books, and several others have standing orders for every book that Contact publishes. Contact books occupy prominent places in the intellectual book-stores

in New York. Through his Contact books, Layton achieved something like a national reputation, and has now moved on to commercial publication.

The Contact books are printed in England, where printing costs are lower than here. To print one costs about \$600. (for a paper-covered book) to about \$1,000 (for a hard-cover book with colour and other extras). The poet, or his friends, pay the printing bill, and then recover whatever costs they can as the book sells.

For \$1,000 the printer supplies 500 copies of the book, and these are sold at cost: \$2 a copy. This means that selling through bookstores - where the book-seller takes a 40 per cent discount, or 80c on a \$2 book - means a loss for Contact. So most books are sold through the mail.

Raymond Souster - whose home, 28 Mayfield Ave., is the Contact address - says the Press can count on selling about 200 copies of each book it publishes. But it can never, apparently, lift the price to a figure which would give a comfortable margin.

"It's not hard to price yourself out of the market," Souster says "if you go over \$2 you run out of customers. Apparently the people who buy poetry haven't much money. It's not a rich man's hobby."

Souster works in a downtown bank during the daytime; at night he's an editor and an impresario, as well as a poet and publisher. He edited the Magazine Contact from 1952 to 1954, and now he puts out a 100 circulation mimeographed poetry publication called Combustion. He sends it to poets all over the world, and runs a great deal of American as well as Canadian poetry.

With such a small circulation, Souster can keep in touch with most of his readers. Recently an American reader-poet, living in France, confided to Souster that he'd like to spend some time in the Orient. Through another reader in Japan, Souster found him a teaching job at a university in Kyoto.

Two recent Contact books I've enjoyed are *Sonata for Frog and Man* (Contact \$2) by Peter Miller, and *The Wayward Queen* (Contact \$1.50) by George Walton. Miller, a Toronto bank employee, and Walton, a Regina doctor, are alike in at least two ways: they both write a satirical kind of verse, and they both often begin with public or semi-public events. Miller writes about such things as the Stratford Festival, a CNE Motor Show and even the capture of the bank robber, Edwin Boyd. Walton writes about the Kinsey report, and Canadian literary critics, and the intellectual Toronto of the 1920's. Both are engagingly personal and intimate poets.

RECENT CLUB SELECTIONS

The following recent Club selections are still available to members at the special member's price. Any or all of these titles may be ordered in place of or in addition to this month's selection or alternate. The Club will also be happy to supply its members with any other Canadian book, but regret that no discount can be allowed on such orders.

FRONTENAC, THE COURTIER

GOVERNOR. W.J. Eccles.

Published at \$6.50

Member's Price \$4.95

LOOKING AT ARCHITECTURE

IN CANADA. Alan Gowans.

Published at \$7.95

Member's Price \$5.95

ONE CHINESE MOON

J. Tuzo Wilson.

Published at \$5.50

Member's Price \$4.25

DAYS OF LIVING

Martin Roher.

Published at \$4.00

Member's Price \$3.15

PORTRAITS OF GREATNESS

Yousuf Karsh.

Published at \$17.50

Member's Price \$12.95

A RED CARPET FOR THE SUN

Irving Layton.

Published at \$3.50

Member's Price \$2.75

THE APPRENTICESHIP OF

DUDDY KRAVITZ.

Mordecai Richler

Published at \$3.75

Member's Price \$2.95

FLAME OF POWER

Peter C. Newman.

Published at \$4.95

Member's Price \$3.95

CONTEMPORARY CANADA

Miriam Chapin.

Published at \$7.50

Member's Price \$5.50

ESKIMO

Edmond Carpenter, Frederick Varley
and Robert Flaherty

Published at \$4.95

Member's Price \$3.95

A MIXTURE OF FRAILTIES

Robertson Davies.

Published at \$3.95

Member's Price \$3.15

E.J. PRATT COLLECTED POEMS

E.J. Pratt.

Published at \$5.00

Member's Price \$3.95

THE DESPERATE PEOPLE

Farley Mowat.

Published at \$5.00

Member's Price \$4.00

CANADIANS IN THE MAKING

Arthur R.M. Lower.

Published at \$7.50

Member's Price \$5.25

Printed in Canada.

